Madame de Rhona assured me that I had made a sensation, kissed me and said I was a genius ! How sweet and pleasant her flattering words sounded in my young and inexperienced ears I need hardly say.

Looking back to it now, I know perfectly well why I, a mere child of thirteen, was able to give such a realistic display of horror. I had the emotional instinct to start with, no doubt, but if I did it well, it was because I was able to imagine what would be *real* in such a situation. I had never *observed* such horror, but I had previously *realised* it, when, as Arthur, I had imagined the terror of having my eyes put out.

Imagination ! imagination ! I put it first years ago, when I was asked what qualities I thought necessary for success upon the stage. And I am still of the same opinion. Imagination, industry, and intelligence—" the three I's " —are all indispensable to the actress, but of these three the greatest is, without any doubt, imagination.

After this "screaming" success, which, however, did not keep " Attar Gull " in the bill at the Royalty for more than a few nights, I continued to play under Madame de Rhona's management until February 1862. During these few months new plays were being constantly put on, for Madame was somehow not very fortunate in gauging the taste of the public. It was in the fourth production— " The Governor's Wife/' that, as Letty Briggs, I had my first experience of what is called " stage fright." I had been on the stage more than five years, and had played at least sixteen parts, so there was really no

excuse for me. I suspect now that I had not taken enough pains to get word-perfect. I know I had five new parts to study between November 21 and December 26.

Stage fright is like nothing else in the world. You are standing on the stage apparently quite well and in your